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GUIDE
TO THE CHOICE OF
CLASSICAL BOOKS

J. B. MAYOR



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GUIDE
TO THE
CHOICE OF CLASSICAL BOOKS.



GUIDE
TO THE
CHOICE OF CLASSICAL BOOKS.

BY
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PREFACE.

THE following list of books was drawn up in the first instance for the use of my own pupils at King's College. It is designed to supply a practical want, which has been often felt by myself in common, I should think, with most other teachers and learners who have been engaged in the study of Greek and Roman authors. Both as learner and teacher I have continually found it a matter of difficulty to ascertain what were the best and most useful books in the different departments of Classical study. To a certain extent the excellent '*Bibliotheca Scriptorum Classicorum*,' by Engelmann, with its continuation by G. H. Herrmann, supplies the deficiency as regards German editions; but as a rule English students very much prefer English notes, and an indiscriminate list, such as is given in the '*Bibliotheca*,' is not of much use even to one who can read German and Latin freely, unless he brings with him such a knowledge of bibliography as will enable him to judge which editors are likely to be most helpful and trustworthy.

In drawing up this list, my first object has been to name what appeared to me the most useful editions of all classical authors, which were at all likely to be read at school or college; and in doing this I have given special prominence to English editions for the reasons referred to above. In each instance I have mentioned the best text

or texts, and critical editions where they were of special importance. So much has been done of late years in the department of textual criticism, that older editions quickly become obsolete, and both for lecturing and examination purposes it is very desirable that students should provide themselves with the best modern texts; otherwise great confusion may arise when one who has been accustomed to use Weise's Plautus, or Forbiger's Lucretius, is confronted in examination with the texts of Ritschl and Munro. With regard to annotated editions, I have occasionally added a short descriptive note, or prefixed an asterisk to any which I thought worthy of being especially recommended; but I have been conscious of a difficulty here, not only from the fact that it was not possible for me to examine minutely every book which seemed worthy of mention, but also because the value of a book depends so much on the reader. For instance, Madvig's '*De Finibus*' is about the best edition of any classical author to an advanced scholar; but, as his Latin is certainly not easier than Cicero's, it would be the merest waste of time for most schoolboys to touch it. So most of the Variorum editions contain really good matter, which a practised scholar will pick out at once, and pass over the mass of irrelevant talk which bewilders one who has slowly to grope his way through a paragraph before he can see the drift of it. The short practical notes of modern editors have in this way been an immense boon in saving the time of young students. In general, I think it will be found that a book marked with the asterisk is one which would be suitable for use in a good Sixth Form; though here and there I have marked an elementary book, as Mr. Sidgwick's extracts from Greek Plays.

Under certain names I have added in smaller type a short list of illustrative works, notes, lexicons, introductions, translations, &c. With regard to the use of translations I should like to say a few words, as I think there is still in some minds a lurking idea of dishonesty attaching to it, which it is very important to clear up. No doubt it is dishonest and morally injurious for any one to use a translation where he is bound by an understanding with some other person not to use it, but where there is no such understanding, either implied or expressed, the question has to be decided simply by its expediency, and certain cases may be specified in which the use of a translation is not only expedient, but almost indispensable as a part of classical training.

The first such case is where the meaning of a passage, being already known, the translation is referred to as a model of English style. Both as a practical exercise for improving one's own power of translation, and as giving an insight into the relations between the modes of expression in different languages, I can conceive few things more useful than a careful comparison of such a book as Conington's *Horace*, with the original, continued until the student is able to read back with ease from the one language into the other. It is mainly with reference to this use that I have selected the translations mentioned in the list; that is, they are intended to be used mainly as models of English style. This being the case, some will perhaps wonder that so little reference is made to those "wells of English undefiled," the Elizabethan translations of the classics. But these seemed to me more important for the history of the English language, than as supplying a pattern for imitation or conveying a true representation of

the manner of the originals. Livy and the elder Pliny, as they appear in the pages of Philemon Holland, have an air of old-fashioned simplicity which is hardly in keeping with our idea of Romans of the Empire. On the other hand the younger Pliny is given to the life in the translations of Melmoth and Lord Orrery, a century and a half later. The only exception I have been tempted to make is in favour of North's translation of 'Plutarch's Lives,' not only because it possesses the unique interest of having been worked up into Shakespeare's Roman dramas, but also because these ancient "tales of a grandfather" seem naturally to clothe themselves in the quaint English of the old translator.

The second use is to enable a student to run rapidly over portions or the whole of books, either for the purpose of gaining a general view before proceeding to make out the meaning of a particular passage, word for word, or to get at the substance of authors whom there may not be time to read through in the original. It is very much to be wished that translations were more used for this purpose than they commonly are. A Greek Play often fails to be appreciated because the successive readings in it come at such intervals that there is an absence of continuous interest, and the separate passages are never viewed together as forming one complete work of art. In the same way Homer, Thucydides, Tacitus, not to mention the longer treatises of Plato and Aristotle, are known to the majority, even of those who have shown themselves promising scholars at school or college, only by the reading of a few isolated books. I cannot but think that the Classics would form a more valuable discipline than they sometimes do, if a portion of the time spent

upon verse composition were devoted to the careful study of the great ancient masterpieces as wholes.

The third use of translations is that which Mr. Munro pleads in excuse of his own translation of Lucretius, to supplement the explanatory notes on difficult authors, for the benefit of students who can make out the general meaning for themselves but require occasional help. The fourth allowable use is under special circumstances to help beginners over difficulties which they cannot surmount for themselves by means of grammar and dictionary.¹ I say 'under special circumstances,' because in a school where boys are arranged according to their proficiency, the work will in general be suited to the degree of knowledge and ability, and the master expects and provides for the difficulties which will be felt in common by all his scholars. But a solitary student will usually require a translation, both to prevent his wasting time over difficulties which to him may be insoluble, and also to test the results he obtains by his own unassisted labour. A somewhat similar case is that of one who is much behindhand in a class, and can neither hope to prepare the given quantity in the time at his disposal, nor to have the time of the class occupied in explaining difficulties for his own exclusive

¹ Some may ask what special virtue there is in learning the meaning of a word from a dictionary rather than from a translation. To this it has been answered that the trouble of looking it out fixes it in the memory, as the parish bounds were fixed in the minds of boys of a former generation by the associated beating. I do not take this view myself, and if there were nothing more to be known of a word than its use in one particular passage, I should make no objection to this being learnt from a note or translation. But every word has a history of its own, both as regards its etymology and its meaning; to know this history is not merely interesting in itself, but a great help to remembering any particular use, and it is only from the dictionary that the history can be learnt.

benefit. In both these cases it is essential that there should be an honest attempt to see how the sense arises out of the words. If the student is very backward, it may be expedient for him to read over the translation first, but he should then shut it up, and, retaining the general sense in his head, try to piece together the words as he gathers their meaning from the dictionary. If after repeated efforts he finds himself baffled in this, he may then have recourse again to the translation, and compare it, clause for clause, with the original. If after all he is still in doubt as to the way in which a particular interpretation is arrived at, he should put down his difficulty in his note-book, and mark the passage for future consideration, or to inquire about from others.

Besides these four legitimate uses of translations there is a fifth use which is entirely to be condemned, that which makes it a substitute for any mental effort on the part of the user. The practice of translating from one language into another is valuable (independently of the subject-matter of the book) on two grounds; first, because it gives us a greater command of our own and of another language; but secondly, and far more, because it supplies an admirable exercise in thought to discover the relation between word and word, clause and clause, sentence and sentence, and finally between paragraph and paragraph. To suppose that one can gain these advantages from the mere use of a translation, is to suppose that to hear the answer to a riddle is the same thing as to find it out by one's own ingenuity, to copy another's solution of a problem the same thing as to solve the problem for oneself. To read Classics in this way is the worst waste of time at the moment, and its evil effects may be traced in after years

in the shifty and slovenly habit of mind, the incapacity alike for intellectual effort and intellectual enjoyment, which too often remains as the net result of so many hundred hours of miscalled study.

The Second Part, entitled 'Helps to the Study of the 'Classical Authors,' contains, first, a list of books on Language; and secondly, on History and Antiquities in their widest sense. I have been somewhat freer in the mention of books in this latter part, because the German 'Bibliotheca' being confined to the editions of classical authors, I could not refer my readers to it for further information on such subjects as Law and Religion.

In drawing up this part of my list, I have been no less struck than in the former part with the immense advantages possessed by the student of the present, as compared with those of the previous generation, from the improvement in text-books and the saving of time which ought to follow. One evil, however, seems to arise out of the very convenience and excellence of the books of reference. People with Smith's Dictionaries by their side feel that they can turn to them at any moment for the explanation of difficulties which may occur in their reading, and, therefore, they do not care to store their minds beforehand with general or systematic views of the law, antiquities, or mythology of the ancients, as their fathers had to do before them. This seems to me a great misfortune. If we are really to enter into the mind of the ancient writers we must try to put ourselves into their position, to see things as they did, and one of the greatest helps to this will be found in the careful and repeated study of such books as Müller's 'Archæology' and 'History of Literature,' Boeckh's 'Economy of Athens,' and many others mentioned in the

list. Articles in a dictionary are necessarily compressed; they can treat of subjects only in isolated portions, and thus fail to convey a complete idea of the subject as a whole; they are therefore less interesting, more difficult to understand, and more difficult to remember, than entire treatises. The knowledge of mythology gained by reading all the mythological articles in the dictionary, even if they are read consecutively, is worthless in comparison with the knowledge gained from such a book as Keightley's 'Mythology;' and so, in general, it may be taken as a rule, that wherever a student is interested in a subject, he should prefer the treatise to the article. I add the limitation because a student's time will not of course admit of his giving equal attention to all subjects; some must, therefore, be subordinate, and only just followed up so far as to throw light upon that which he selects as his chief study. For such subordinate matters it may be sufficient to consult the dictionary.

As a treatise is to be preferred to an article in a dictionary, so and far more is a history to be preferred to a summary or epitome. I have mentioned several of the latter in my list, and they have their uses, of which I shall speak immediately, but if taken as substitutes for the larger histories, they are most mischievous. He who has read the 'Second Punic War,' in Arnold's history, will never forget it. It is fixed for life as a part of his own mind; not, of course, in regard to the details of each campaign, but in regard to the great features in the struggle, the character of the opponents, and the policy of Rome. He who reads an account of the same period in the 'Student's History of Rome' may, perhaps, retain a vague remembrance of the facts for a year, while he who reads it in an

epitome will be lucky if he carries them in his head for a week, though indeed it might fairly be held that such facts being mere dry lumber are better out of the mind than in it. The proper use of an epitome, or short history, is to get a bird's-eye view of the subject before plunging into the larger history, or, after reading this, to take a rapid summary of the whole; but it is indispensable for one who wishes to be a classical scholar, that the greater epochs at all events, the age of Socrates or the age of Caesar, should be studied under the guidance of really great historians—a Mommsen, an Arnold, a Thirlwall, a Grote—not of a mere second-hand compiler, however accurate.

The study of ancient authors familiarises us from one side with the thoughts, the feelings, the speech, the action of the Greeks and Romans; but there is another side scarcely less important from which these same things may be viewed, and that is the actual remains of their handiwork. The sight of Pompeii is more instructive than any description of a Roman town, and no books can teach us what Greek Art was so well as the Elgin marbles. Students residing in London have in this respect an advantage over others, as the Art-treasures of the Museum are constantly within their reach,¹ but all have it in their power to make themselves acquainted with the chief works of art by means of photographs and engravings, and his will be a poor one-sided scholarship who chooses to remain blind to this great feature of the life of the ancients.

It is not likely that any one will make use of this list,

¹ It is greatly to be wished that these were made more available for purposes of general culture by lectures delivered at the Museum itself. At present the great mass of visitors go to the sculpture rooms, as they might go to Madame Tussaud's or the Tower, for an hour's amusement, without any idea of learning or study.

who has not either some knowledge of classics himself, or at least the opportunity of consulting others who have such knowledge. Still, it may perhaps be useful to some if I imagine myself acting as guide through the maze of books which follow, to one who is entirely ignorant both of Latin and Greek, but wishes to learn both. To begin with, I should (in opposition to Mr. Mill) hold to the old course of commencing with Latin rather than Greek, both as being easier for English people in its inflexions and vocabulary, and as being far more practically useful. Greek is a luxury, Latin a necessary, of the intellectual life. The chief rules for the commencement of either language are to give plenty of time to it, and to practise translation and composition *pari passu* with the learning of the grammar. Each advance in the knowledge of inflexions, first, and syntactical rules afterwards, should be immediately turned to practice in the Delectus and Exercise-book. The student should not be in too great a hurry to set to work on the authors themselves. A year may be very well spent on extracts and selections, arranged with a view to their relative difficulty, and giving a complete meaning in a short space. Such books of extracts should have full vocabularies; and even the easier authors, Ovid, Caesar, Xenophon, &c., will be most profitably studied in editions, such as those contained in Dr. White's 'Grammar School Series,' which give the text with vocabulary and either short notes or none at all. The first grammar and dictionary employed should be very short and plain: the latter should give special prominence to the root-meanings of a word, not following them out into all their ramifications, which only serve to confuse the beginner. Of course it would be the duty of the teacher on the

occurrence of any secondary meaning to point out how this was related to the original or central meaning. The abridged Liddell and Scott in Greek, and White's 'Junior Student's Dictionary' in Latin, are quite enough for the student till he has become familiar with the commoner words, and can read Caesar and Xenophon with ease. He will then be able to use Andrews's or Smith's lexicons, and the larger Liddell with advantage; and at the same time he may go on from the elementary grammars to, say, Curtius and Farrar in Greek, to be followed in course of time by the elucidations to Curtius, and a good syntactical grammar, such as that of Jelf, Madvig, or Goodwin; and in Latin to the 'Public School Grammar,' Madvig or Zumpt, and finally Roby. These larger grammars are to be used partly as books of reference to explain isolated difficulties, as they occur in the course of classical reading; but portions of them require to be carefully studied in order to give clear ideas on the main principles of grammar, such as the uses of the cases and moods, or the laws of letter-change. For the last, Curtius in Greek and Roby in Latin are to be especially recommended. Hints as to composition will be found in most of the books mentioned under that head. I will content myself with making two suggestions; first, that useful as these books are, the best exercise, especially for the solitary student, is translating back his own translations of Greek and Latin authors, and learning off the original; and secondly, that the English-Greek, and English-Latin dictionary should not be employed, more than can be helped, and that, when employed, it should be supplemented by a careful investigation of the usage of the Greek or Latin word in the lexicons, and especially in the indices to particular authors. Next

to learning by heart a Greek Play, there is nothing which will improve a man's power of writing iambic verses so much as the study of the 'Indices in Tragicos Graecos.' I mention this by way of illustration, for it is far from my wish to recommend the spending of much time on verse composition. Boys should practise it just so far as to make themselves familiar with the ordinary metres; and there is no objection to its being afterwards kept up as an elegant accomplishment by those who have special taste for it; but to require it at the University is to put an unnecessary obstacle in the way of classical study, and to divert men from more serious and solid work. I cannot but think that the schoolboy character, which has been, perhaps not entirely without foundation, attributed to English scholarship, may be partly traced to the importance attached to verse composition at the English Universities, especially at the University of Cambridge.

As regards the order in which the ancient authors should be read, Mr. Burn has supplied a judicious course in his Article on the Classical Triplos contained in the 'Student's Guide to the University of Cambridge.' In the same article he makes some useful suggestions as to the method of study, recommending among other things that a text without notes should always be used in the first instance, and that notes or translation should be consulted afterwards to clear up difficulties which have not yielded to the application of grammar and dictionary. I should be disposed myself to modify this advice, so far, at least, as not to leave the use of translation and notes dependent upon the chance of a student having failed to make sense of the original without them. A man who has to prepare a portion of a Greek Play or a Satire of Horace, will be

better fitted to understand and appreciate what he reads, if he has begun by running through Conington's or Plumptre's translation of the whole. And, however great may be the student's ability or learning, it is scarcely likely that by a single reading of a passage he can acquire the same insight into the meaning of his author, as the commentator who may have devoted a lifetime to the study of his works in connection with the contemporary history and literature. I do not of course mean that every word, even of the best commentary, should be read through with equal attention; the art of skipping is needed here as elsewhere; but I should think poorly of the common sense of a man who imagined that there was nothing for him to learn from the notes in Conington's Virgil or Munro's Lucretius. My own experience would suggest some such rules as the following for grappling with any new author:—1st, to study his time in the histories, especially the histories of literature. 2nd, to run through a translation either of the whole, or of a large section of the work. 3rd, to read aloud each successive paragraph in the original language, so as to make one's ear familiar with the rhythm. 4th, to examine minutely the structure of each sentence, making a mark with a pencil where there is any obscurity, so as to ascertain precisely the point in which the difficulty lies, and what to look for in the books of reference. 5th, having done this, to take up the annotated edition and glance through the notes, and then to translate the whole paragraph to oneself in the best English one can muster. 6th, on reaching the end of the book, to read the whole over rapidly from the beginning. 7th, to read in masses, i.e., not to be continually changing one author for another; but to

work steadily at one till you have become saturated with the manner of thought and expression. It is surprising how much time and labour is thus saved. Lastly, I would most earnestly deprecate the practice of getting up "tips;" *i. e.*, unconnected passages selected for their difficulty as likely to be set in examination. Even with this special end in view, it is discreditable to examiners, if such a practice should ever be found to pay: passages of moderate difficulty serve to distinguish men far better than those which, being quite beyond the power of the majority to make out for themselves on the spur of the moment, will only show that they have, or have not, been read by them during the last six months. Taking a higher view, nothing is more fatal to an intelligent interest in study, and to intellectual improvement generally, than this slavish reference to examinations, which are almost as mischievous if the eye of the student is directed exclusively to them, as they are beneficial, and even essential, if kept in their proper place as guiding and testing work done for its own sake.

I should like to say one word before concluding on a subject which is perhaps scarcely appropriate to a preface like this, but which has continually forced itself on my attention in preparing the list which follows,—I mean the contrast between the products of German and of English scholarship. It is not that German editions or histories are always superior to the English. The English books on Plato are, as far as I can judge, better than the German; and the histories of Thirlwall and Grote are at any rate unsurpassed by any German history of Greece: but, intentionally or unintentionally, the Germans appear to work in concert, carrying out to the utmost the principles of co-operation and division of labour; while Englishmen,

as a rule, seem to pride themselves on working in entire independence of all that is being done around them by others. The former present the appearance of a vast army moving regularly onwards by a series of combined operations to storm the citadel of knowledge; while the latter are at best like brilliant skirmishers, each fighting for his own convenience or amusement, without any thought of the general plan of the campaign, or much regard for the general good. What we want in England is organization, first, to mark out what is the work which has to be done, and next to make it worth while for people to do it. There is no reason to suppose that our raw material is inferior to the German: we have quite as many good scholars turned out every year, a fair proportion of whom have the requisite patience and industry and interest in their subject, to produce good results, if they were only set on the right track and had the prospect of a fair remuneration for their labour. All depends upon the action of our Universities. If the Boards of Classical Study were to put forth a scheme of the work which, taking a general view of the progress of philology, seems to be most imperatively demanded at the present time, and if dividing this into portions which might require, say, three years' steady work on the part of a good scholar, they were empowered to offer prizes of some value for the satisfactory accomplishment of any such portion; and if, moreover, the continued holding of a Fellowship should be made to depend on the obtaining of some such extra-collegiate certificate of merit,—I believe even these few slight changes would enable us to compete with Germany in the production of those monographs in which we are now so far behind. And if further, as we may hope, the Universities are about to become more and

more the homes of men who have chosen learning as their profession, not the brief sojourn of those who are looking forward to the work of the schoolmaster, or lawyer, or parochial clergyman, as the business of their lives, I see no reason why we may not, in days to come, boast a Curtius, or a Ritschl, or a Mommsen of our own in England.

Having thus ventured on the ground of University Reform, I am tempted to speak of another change which might be made at any moment by an agreement between the several colleges, to the great advantage of schoolmasters and the pupils whom they send up to try for open scholarships. When these scholarships were first thrown open for public competition, each college held its own examination without reference to those of other colleges; the consequence of which was that the last year of school work was broken up by an endless succession of competitive examinations. This evil has been, to a certain extent, remedied by several colleges combining to have their examination on the same day, but a new inconvenience has arisen from the rule, I believe universal, which requires every candidate to elect his college before entering the examination. It may very well happen that the candidate is in need of a scholarship to enable him to reside at the University, but has no ground for preferring one college to another; it will then be a mere lottery whether he puts down his name for a college where the competition is severe or the contrary: with the same ability he may gain the first place at the one, and fail altogether at the other. Is there any reason why there should not be one examination, and one list, for each group of colleges, the successful candidates being allowed to choose their college accord-

ing to the order in which their names appear in the list?¹

It only remains for me to return my thanks to the friends who have kindly looked over my proof-sheets, and so helped to make the list less imperfect than it would otherwise have been. Of course a book of this sort can make no pretence to scientific completeness. There must be much which is arbitrary, both in the choice of the books mentioned, and in the manner of arrangement. What I have aimed at has been simply utility and practical convenience. I cannot hope that I have always succeeded in this aim; some books have no doubt been omitted which deserved to be inserted, and *vice versa*; but I have endeavoured at least to arrive at a fair judgment in each case, and where I have fallen into error, I shall be much obliged to any who will enable me to correct it in a future edition, if one should be required.

TWICKENHAM, *November* 1873.

¹ Since this was put in type, four colleges at Cambridge have given notice of their intention to hold a combined examination in the manner suggested.

In the following list (F) denotes a book published abroad, and to be obtained from a foreign bookseller, e. g. MESSRS. NUTT, or WILLIAMS and NORGATE.

The dates and prices of English books are mostly taken from SAMPSON LOW'S 'English Catalogue;' the prices of German books are sometimes given, nett at 3s. the thaler, at other times they have been taken from MESSRS. NUTT'S useful Catalogue of Foreign Classical Works. Where the same book has been brought out in different forms, it has generally been thought sufficient to mention the least expensive. Except when otherwise specified, the volumes are of 8vo. size.

Notes unaccompanied by text are given in small type at the end of the editions under each author's name: if printed in ordinary type, the notes are accompanied by text.

SELECT LIST

i OF

EDITIONS OF CLASSICAL AUTHORS.

[The books to which a star is prefixed are especially recommended.]

AESCHINES—AESCHYLUS.

Aeschines. (See *Oratores Attici*.)

Text, *Franke*, 10d. Teubner (F) 1860

Critical Edition, *Schultz*, 8s. (F) 1865

With Explanatory Notes—

Lat. *Bremi*, 4s. (F) 1824

*Germ. (and Trans.) *Benseler*, 5s. (F) 1860

in CTESIPHONTEM. (See *Demosthenes* DE CORONA)

Lat. *Bremi*, 10d. (F) 1826

Eng. *T. K. Arnold*, 4s. Rivington.

O. P. C. 2s. Parker.

Aeschylus. (See *Poetae Scenici*.)

Text, *Paley* (Camb. Text), 3s. Deighton.

With Explanatory Notes—

*Eng. *Paley*. 3rd ed. 18s. Bell 1871

O. P. C. Each play separately, 1s. Parker.

Lat. *Weil*, 17s. (F) 1867

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- Eng. *Jelf* after *Kühner.* 2 vols. ed. 4. 30s. Parker .. 1866
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- Goodwin*. 7s. 6d. U. S. 1867
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- LEXICON RHETORICUM. *Ernesti.* Of Greek technical terms (F) 1795
 [For special lexicons see the list of Authors.]

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- Ramsay.* Manual. 5s. Griffin 1870
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Smith is superior to Andrews in etymology, but omits the Proper Names which are given in Andrews.]

- Lat.-Eng. *White*. Junior Student's Dictionary. 7s. 6d.
 Longman 1865
 (Abridged from the preceding.)
Facciolati (Forcellini), trans. by *Bailey*. 2 vols.
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- Lat.-Lat. *Forcellini*, ed. *Hertel* and *Voightlander*. 3l. 10s. (F) 1832
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 [In the absence of *Forcellini* the lexicons of
 Scheller or *Gesner* will be found useful. They
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- Eng.-Lat. *W. Smith*. 21s. Murray 1870
 White. 5s. 6d. Longman 1870
- GRADUS. (Thesaurus Poeticus Linguae Latinae).
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 [For special lexicons see the list of Authors.]

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